

massachusetts
college of art

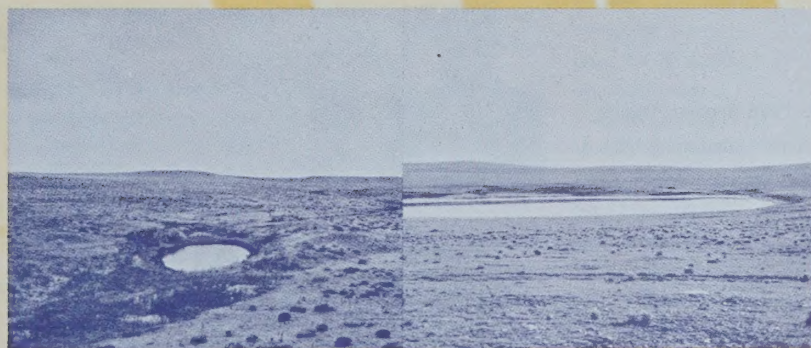
P E R S P E C T I V E S



"Nothing is lost, but it can never again be as it was."

-Loren Eiseley

experience **DIFFERENCE**



A Letter from President O'Neil

On April 15, Arnold Glimcher ('60) came to MassArt to receive an Honorary Doctorate of Fine Arts. It was a great pleasure to have Arne with us for that day especially in view of the fact that he had not returned to MassArt since his graduation.

Arne studied painting and art history at the Longwood campus, and he was truly astounded at the size of the new campus and the new facilities. He started his art gallery while still a senior at MassArt, showing faculty work and selling Warhol prints. In 1961 he was able to persuade Louise Nevelson to show in his gallery and sold a great amount of her work to collectors. Realizing his ambition early on, Arne left Boston for New York and opened Pace Gallery (named after his father). Since then, he has become one of the world's most prominent art dealers and the most successful art dealer in New York, representing artists such as Jim

Dine, Kiki Smith, Mark Rothko, Louise Bourgeois, Willem de Kooning, Julian Schnabel, and still representing the estate of Louise Nevelson. (Arne was responsible for helping to acquire the gift of Louise Nevelson's sculpture, which is permanently installed in the College's Trustees Room.)

Pace Editions also brought Arne into the world of publishing art posters, books and catalogs. (Several of which he has donated to our Godine Library.) Though already a king-pin in the contemporary art market, he has recently combined his resources with the blue-chip gallery Wildenstein & Company in a new venture to establish the first comprehensive international art gallery called Pace/



Wildenstein.

From a small gallery on Newbury Street to Pace Gallery on 57th Street and world renowned art dealer, Arnold Glimcher indeed recalls the major influence that MassArt had on his life. In a recent profile in the

Boston Globe, he is quoted as saying, "MassArt shaped my life. One of the two or three big influences on my career was my art history teacher, Jenny Rembert. She was instrumental in making me see that art history was where my heart was."

The MassArt that Arne left thirty-four years ago bears no physical resemblance to the present day facility — though the quality of teaching has remained

consistent. I gave Arne a tour before the Degree Ceremony and he was very impressed, to say the least. Both he and his wife Milly more than once expressed their astonishment over the quality, standards, and size of our facilities. "This is not the MassArt that I left" he said to me as we moved through the various departments on our tour. Arne was particularly interested in the Film department. Recognizing additional needs for the department prompted a spontaneous, additional gift of electronic editing equipment. We are most grateful to Arne for his generous gift to the Film department in addition to his contribution to the Campaign.

Arne's interest in the Film department reflects his own interest in the movie industry. As successful as he is in the art world, he also has established himself in Hollywood as a film producer and director. He produced *Gorillas in the Mist* and *The Good Mother*, and he directed and produced *The Mambo Kings*, as well as receiving an Oscar nomination for writing the lyrics to the movie's song "Beautiful Maria of My Soul."

We here at Massachusetts College of Art are proud to call Arnold Glimcher one of our own. His accomplishments stand as a badge of encouragement and inspiration to other students in that it exemplifies that there are no boundaries in creative expression.

It gave me great pleasure to present the Honorary Degree to Arnold Glimcher before the Trustees, Foundation Board members, alumni/æ, staff, and friends and family of the honoree.

Welcome home, Arne.

President O'Neil
with Milly and Arne
Glimcher



Meet the Pres

President Clinton visits 1986 Honorary Degree recipient Lois Mailou Jones' watercolor exhibit at the Granary Gallery, Martha's Vineyard, August 1993.

Contributors

Ron Rege ('93) [*"Creative Process"*] still has comics and *FREE ART* available by mail at P.O. Box 382163, Cambridge MA 02238, and continues to wait for someone from the MassArt community to write! Ron is the creator of a number of mini-comics available via mail and fine art outlets.

Bruce Lucier ('88) [Photography: MassArt Auction, Glimcher ceremony] is a free-lance photographer living and working in the Boston area. His services are available by calling (617) 623-8585.

Ellen Tarlin [Feature Article, *Alumnus Highlight*] is a free-lance writer and an MFA graduate of the Emerson College Writing and Literature program. Her work has appeared in the *Boston Phoenix* (essay), the *Homesteader* newspaper (articles), The *Santa Clara Review* (fiction), and other publications.

Carla Osberg ('85) [Photography: Glimcher Luncheon] is a free-lance photographer specializing in commercial, portfolio and personal photography. She is also working in clay and will be showing her work on the Cape this summer, including Sadie Green's *Curiosity Shop* in Harwichport. Her phone number is (508) 432-1149.

Next issue

deadline

Fall 1994 #24:

July 15

(This issue covers

September–November.)

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P E R S P E C T I V E S

MANAGING EDITOR / *edward driscoll* ['69]
EDITOR + WRITER / *kenneth fitzgerald* ['83]
DESIGNER / *kathleen cantwell* ['92]
NEWS + NOTES / *frances grandinetti* ['78]
PRINTING / *charles river publishing*
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Faculty and Staff Achievements

Compiled by Liz Mackie, Academic Affairs

Sally Apfelbaum, a one-year visiting faculty member in MPA/Photo, and other department people Hillary French, Frank Gohlike, Abe Morell, Nick Nixon, Tracy Storer and Steve Tourlentes ('88), all included work in the *Photo Works* show at the Art Store Gallery in May. The show also had work by current photography students.

Rick Brown (FA3D) was included in a show called *Temporal Systems* at the Newton Arts Center Galleries in April. The exhibit also includes work by Jo Sandman, Laura Brown, Warwick McLeod ('91) and Mick O'Shea ('93), who curated.

Leila Daw (MPA/SIM) wrote, directed, did the visual design for and performed in a multimedia performance entitled *Healing in Geological Time* at Newton's Chapel Gallery in February; visiting SIM faculty member Ellen Band collaborated with Leila on sound. The performance included the participation of students in Leila's SIM classes, and was the climax of a month-long exhibit of Leila's work at Boston Sculptors at Chapel Gallery called *Natural Phenomena*.

Jeremy Foss (FA2D) had a painting included in at the recent *Landscape Today* exhibition at the Molly Barnes Gallery in New York.

Jennifer Hall (CALC) was invited by Silicon Graphics Systems of Mountain View, California to attend a local seminar for computer desktop design in February, where she presented the design for an interactive database of New England computer artists upon which she is currently working.

Bill Hannon ('56) (Environmental Design) was quoted in a recent edition of *The Wall Street Journal* as taking issue with the NEA's plan to create a White House Council on Design. "At best," says Mr. Hannon, "a White House Council would be a waste of time and money. . . What's needed instead,"

Abigail Housen (Art Ed) is the director of a project which in the fall received grants from the Warhol Foundation, the NEA, the Rochester Area Foundation, the McKnight Foundation and IBM. The five year project will implement and evaluate an elementary school and museum curriculum based on Abigail's theoretical work, as well as empirical museum studies and teaching at MassArt. Alumnae Karin Kearney de Santis ('90) and Diane Jaquith ('91), and Kim Dickenson, a current MSAE student, will be working on the project. Abigail and Philip Yenawine, a one-year visiting professor in the Art Education department, have been invited by the New York-based Soros Foundation to train Russian teachers and museum educators in aesthetic development theory and museum practice. Four schools have been targeted by the Ministry of Education as pilot schools for this program. After the pilot year, Soros and the Ministry of Education plan to bring the project to school children throughout St. Petersburg and then to schools throughout the Russian Republic.

Kofi Kayiga (FA2D) has been awarded a 1994 New England Foundation for the Arts Fellowship in Works on Paper.

Diana Korzenik (Art Ed) had an article, entitled "Arnheim and the Diversity of American Art," included in the Winter 1993 *Journal of Aesthetic Education*. This

issue was devoted to the influence of the life work of art educator Rudolf Arheim on the fields of art. Reprints of Diana's article are available upon request by calling MassArt x406.

Dorothy Simpson Krause (CALC) had a one-woman show of her digital collages at the New England School of Photography in March. *Confronting Realities* was sponsored in part by IRIS Graphics, Inc.

Mark Lapore (MPA/Film) and Laura McPhee (MPA/Photo) write from Sri Lanka to say that the country is "unbelievably beautiful, varied and dramatic for some place so small"; for some relief from the "relentless sun" they had escaped to the tea country (6,200 feet). Mark, who received a Fulbright last year, and Laura, who received a Guggenheim, are spending the year in Sri Lanka making documentary films and photographs.

Saul Levine (MPA/Film) spoke and showed work at last weekend's New York conference on "Old and New Masters of Super 8," which has been held annually for the past six years.

Al Gowan (Communications Design) gave a lecture on his 1969 design of the official Purdue Seal on March 17 at the Purdue University Library in West Lafayette, Indiana. A limited edition, letterpress booklet has been produced by a student at Purdue documenting Gowan's research for the project. The first two seals were designed by America's best-known book designer Bruce Rogers, who was a 1895 Purdue

grad. Al's other logo work for colleges has included designing the logo for New England School of Art and Design and serving on MassArt's logo development committee. He has also letter-press printed

MassArt's diplomas for the past three years. Since 1976, Al has been an active member of the Society of Printers, founded by Bruce Rogers, W.A. Dwiggins and Daniel Berkeley Updike, which is dedicated to the study and advancement of fine printing. The late MassArt Dean Roy Brown was once president of the Society, and current faculty members John Cataldo ('50), Volney Crosswell and Gregory Graalfs are also members.

Gretchen Lipschitz (Critical Studies) presented a workshop at the Asian Studies Development Program National Conference in March, speaking on "Asian Humanities Courses and Your Constituency "

John Mason, the one-year visiting professor in 3D Fine Arts, hosted an illuminating and well-attended panel discussion on "Language, Image, Metaphor and the Arts" on April 6. The symposium was presented by the FA3D department, the Graduate Program and the Visiting Artists Program.

Tony Oursler was in Europe last semester exhibiting his small-scale video and multi-media pieces in Germany and England. A Liverpool paper noted, "American artist Tony Oursler uses slide and video projectors together with a variety of urban kitsch in an attempt to subvert the hypnotic power of the mass media. His rag dolls animated by the superimposition of video faces are particularly unnerving." An example can be seen on the cover of the December 1993 issue of *Metropolis M* from Amsterdam. Last fall, the Centre d'Art Contemporain in Geneva and the Kunst-Werke Berlin published an exhibition catalogue containing the text of Tony's recent works, *White Trash* and *Phobic*.

Clifford Stoltze, a part-time member of the Design department, is the subject of an article in the new book *Graphic Design: America*. Clifford designed the College's latest catalogue.

Nancy Aleo ('79), Associate Dean of Academic Affairs, has been named a 1994 recipient of a New England Foundation for the Arts Fellowship in Painting. This December, she will have an exhibition of her work at the Ashouah/Irving Gallery on Congress Street in Boston.

Pat Doran, Dean of Graduate and Continuing Education, has published an article about the work of ceramic artist Chris Gustin in this month's issue of *Art New England*. She is a consultant for the National Council for Education in the Ceramic Arts (NCECA) and will organize and facilitate a long-range planning retreat for them this summer.

She also recently served as a juror for the Society of Arts and Crafts Biennial Award, which goes to Massachusetts artists working in craft media. There will be a lecture by the recipients (including Joe Wood of the 3D faculty) on June 13 at 7:00 pm in the Trustees Room.

Betty Buchsbaum, Senior Vice President of Academic Affairs, recently published poems in *Lilith* and *Kalliope*. She has poems forthcoming in *Spoon River Review*, *Calyx*, and in an Anthology of Jewish-American Women Writers to be published by Scribners. Earlier this month she participated in a poetry reading in New York sponsored by The Jewish Resource Center. At the annual meeting of the National Association of Schools of Art and Design (NASAD), she was elected chairperson of the Ethics Commission and was a panelist on the issue of community outreach.

Clockwise, from top: Nona Hershey, *Eve*, etching and aquatint, 30" x 22", 1993; Nancy Aleo, *Self Study Triptych I*, enamel paint, glass, electronic component on copper, 23" x 60" x 2", 1992; Al Gowan; Leila Daw, *What Lies Beneath*, mixed media, 15" x 30" x 29", 1993.

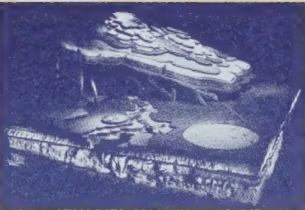


he adds, "is a grass-roots effort, like the Department of Agriculture's agricultural extension program, to teach small companies the importance of design in competing in global markets."

Marjorie Hellerstein's (Critical Studies) article "Between the Acts: Virginia Woolf's Modern Allegory" has been published in *Analecta Husserliana*, Volume XLI, 1994. She was also a panelist in a program at the College English Association called "Exploring Paradigms of Literature and Life: Fact and Fiction" in Orlando, Florida earlier this month.

Nona Hershey, a first-year faculty member in printmaking, had a show of her works on paper at the Benson Hall Gallery of the Rhode Island School of Design in January.

Betty Hoskins (Critical Studies) was coordinating editor for the publication of two monographs in the *Edge of the Wave* series for Collegium, the association of liberal religious scholars: *Great Goddess: Fact, Working Hypothesis, or Feminist Myth?* and *Feminist Thought on Sexual Ethics*. She also has an article in each book. Betty also worked with publisher DCHearth, Inc. on revision of the Levine and Miller's *Introductory Biology* textbook and its Correlation Guide to CD-ROM.



Feature

by Ellen Tarlin and Kenneth Fitzgerald ('83)

The recent death of alumna Wendy Bennet-Alder ('90) was another reminder of the effect AIDS continues to have on MassArt and the entire arts world. The College has lost both faculty and alumni over the past few years—FA2D faculty member Rob Moore, art educator Robert Corey ('82), fashion designer Garrison Greene ('87), painter John Larabee, and Anthony Hancock, co-founder of the Wheelock Family Theatre. Others we may not know about or are currently (or have a loved one) living with the disease.

Because of its particularly devastating effect upon the arts, many segments of the arts community have taken

action against AIDS. These actions range from the personal to the public and between. Artists are making art about the impact of the disease, organizing events to educate and raise awareness, and creating structures to ensure the works of artists with AIDS are preserved.

Wendy Bennet-Alder's response to contracting AIDS was to become a active and vocal advocate for prevention, education and care. Raising awareness and urging change has been major causes for artists confronting AIDS. The most visible effort has been the annual "A Day Without Art" which began in 1989.

"A Day Without Art" was the initiative of the New York group Visual AIDS, a member of which was MassArt visiting professor Philip Yenawine. December 1 had been

designated as "World AIDS Day" and "A Day Without Art" was created to allow institutions to remember those who had died and the effect the disease could have on the world. It would also serve as a call to action: "get mad, do something!" It would be a day on which all galleries shut down, theaters dim their marquees, museums remove pieces from their collections, and television stations interrupt broadcasting to give the world a sense of what was being lost to the disease. It would also help insure that art made about AIDS would have a life.

In its first year, "A Day Without Art" was presented as a symbolic moratorium on works being displayed. Over 100 art institutions participated, mainly at the level of museums and galleries. By the second year Yenawine notes that the event had become like "folk art" with organizations finding different ways to

mark the day. "A Day Without Art" has grown to make World AIDS Day "something the press notices." The recognition has finally reached the White House, with its lights being turned off as a symbolic gesture.

MassArt has participated in "A Day Without Art" by presenting works by artists claimed by the disease (such as Garrison Greene) along with sponsoring events to educate and raise funds for care and treatment of AIDS patients. Panels from the AIDS quilt have hung in the lobby of the Tower Building. For a number of years, pennies have been collected for AIDS causes; one year \$786 was presented to Hospice West by the Student Government

Bottom: Pennies for AIDS; right: Three works from Michael David's "Bearing Witness" series—*Light Pain*, charcoal on paper, 47" x 29", 1987; *On Edge*, charcoal on paper, 36" x 27", 1987; and *Visitor I*, charcoal on paper, 25" x 27.5", 1987; Background: A contemplative viewer at the Rob Moore retrospective.



IMPACT RESPONSE

A DIFFERENCE





John Larabee

AIDS and the Arts :

Association. These and other programs and projects will continue to mark the day. Other responses continue daily.

Probably the most immediate and personal artistic response to AIDS is as a subject for art works. These works can describe the personal emotions of the artist or loved one having the disease or detail the social/political forces surrounding the issue. In 1989, two exhibits were shown together at MassArt which presented different approaches to AIDS by two local artists. Michael David's *Bearing Witness* was comprised of a series of large-scale charcoal drawings depicting scenes of and around a figure in a hospital bed. Bearing titles such as "Light Pain," "The Visit," "Restless Sleep," and finally, "Empty Bed," the works poignantly presented the reality of the disease's effect on people. While starkly and realistically rendered, the images transcended documentation and showed its figures as everyman and everywoman touched by suffering.

Accompanying Michael David's works was an untitled series of abstract paintings by James Hansen. In these pieces the topic was implied symbolically and

metaphorically. The works were a number of small-scale paintings featuring a patterned cross-like shape against a dark monotone background. As the viewer progressed through the show, the number of crosses multiplied steadily and ominously. Beautifully rendered, the works combined a visual beauty with a dark message.

In the following year, the College presented *Into The Light*, an exhibit of paintings by John Larabee. A non-graduate alumnus of MassArt (who also studied at the Museum School) from the early '80's, Larabee had died of AIDS in 1989. "In the fall of 1986 John was diagnosed with AIDS," wrote Exhibitions Director Jeffrey Keough in the show catalog, "For the next two years John did what came naturally to him — he made art." *Into The Light* was made up of these works, large abstract canvases of lights and darks, and basic primal shapes. As his health failed, the works became small watercolors of dark rounded forms like images seen through a microscope. The exhibit

culminated with a piece completed with the help of a friend days before his death.

Both Rob Moore and John Larabee were fortunate to have a host of friends who dedicated themselves to preserving their works and memory. Unfortunately, this is not the case for many other artists. For many years, there was no structure to help artists preserve their creative works after their death. In response to the current ultimate reality of artists with AIDS, the Estate Project for Artists with AIDS was started.

Since its beginning in July of 1991, the Project has distributed over 20,000 estate-planning brochures. Called *Future Safe*, the 34-page document is available through arts and AIDS-service organizations (including MassArt's Alumni & Development Office). The brochure refers artists to resources, archives, and service and legal organizations to help artists catalog their art and plan their estate.

Studies of artists with AIDS have noted that when an artist is first diagnosed as HIV-positive, estate planning is often the last thing in mind. Many stop working for a time, then search through many coping methods. Then they return to work and begin to think about their legacy. This legacy means more than being remembered, but also where they fit into the context of history in their special condition. Though years of productivity and development will be lost, what the artist had achieved is important to preserve.

When artists finally begin to think about cataloging their works and planning their estate, another difficulty emerges: time. Cataloging can be a daunting and lengthy task and many artists would rather be creating new works than sorting through the old. They also may have to contend with their fluctuating energy level and health status. Add to this the considerations of who to name as executor of their will, how to distribute and store their works, and most of all — the costs.

The Estate Project encourages artists to plan while still well, and offers advice and instruction on how to do just that. "Artists with AIDS do not have time to reach artistic maturity," reads the introduction to the Estate Project Report, "Art history, replete with the record of posthumously discovered genius, does not allow us to risk the possibly catastrophic cultural and human loss that may face us. We want the record to be complete, leaving judgment to the future."

For more information about estate planning, write to: Alliance for the Arts, 330 West 42nd Street, New York, NY 10036.

Alumnus Highlight **IMPACT RESPONSE = DIFFERENCE**

by Ellen Tarlin



JOHN DOYLE ('80)

On March 28, 1994, John Doyle ('80) received the Robert P. Gersin Design for Excellence Award. Established in memory of alumnus Robert Gersin ('51) by the Design Insight Foundation, the award honors a MassArt alumna/us for design and professional contribution in the fields of product, interior, packaging, graphic, and exhibit design.

John Doyle is the president and creative director of Doyle Advertising & Design Group, a company which he started in July of 1990. He grew up in North Attleboro, the son of a cosmetologist and postal worker. In 1971, Doyle enrolled in Bridgewater State College as a biology major. He soon switched to painting, but was drafted in 1972. After serving two years in the

service Doyle returned to Massachusetts where he was working in a state hospital and trying to figure out what he wanted to do.

One day in Cambridge, it came to him. He was in a bookstore, perusing a New York Art Directors' Annual. "I was captivated by communication at that level," says Doyle. "The way they incorporated mediums into communication that I'd never imagined." Doyle realized then that there was more to be involved with creatively than paint on a canvas. In 1977, Doyle began at MassArt, majoring in design. After graduation, his first full-time job was at a company called Cramer, where Doyle began to work on high profile accounts and to develop, what he calls, his work ethic.

"Cramer was a place where your ideas were worth fighting for because you could see them come to fruition," says Doyle. "This set a standard. Soon I began to expect to get my ideas produced." Though Cramer was a work-intensive environment where there were many nights of working past midnight, and even all-nighters, Doyle's desire to see his ideas come to fruition kept him going. "It was a tough time," Doyle says, "but I think it created a desire to get the work done, no matter what it took."

After two years, Doyle left Cramer and began a five and a half year stint at Mullen Advertising. There Doyle worked on a campaign for The Timberland Company which was voted one of *ADWEEK*'s top ten campaigns of the decade and helped to make Timberland an international "outdoor" brand. While at Mullen, Doyle accrued awards from Clio, Cannes (Silver Lion), One Show, New England Broadcast Awards, Hatch Awards and Kelly for advertisers like Maserati, Stride Rite, Etonic, Blue Cross/Blue Shield, Sheraton Hotels, Puma USA, US Trust Bank and *Inc.* Magazine.

In the spring of 1989, now the Senior Vice President Associate Creative Director, Doyle left Mullen to start his own agency with colleague Allen Zorfas. "Everybody said we were crazy," Doyle remembers. They started the company the day before Iraq invaded Kuwait, and

in the middle of a horrible recession, but Doyle had a philosophy about advertising that he believed would bring something new to the industry. He believed that strategic advertising could be unified with design to build stronger images for brands and companies.

"Design and advertising had always been two separate realms," Doyle explains. The two were not integrated in the creative process. Design groups were often separate, profit-making groups within advertising companies, not partners in creating a look. There were always idea people versus designers. Doyle and his company have integrated the two.

"I'm interested in doing a lot of things that other creative directors might not be interested in," Doyle explains. "Like packaging. You can't ask me to create advertising for your product without considering what it will look like on the shelf." Doyle would have the chance to put his philosophy about design and advertising to work in 1990 when the Doyle Advertising & Design Group won the account for Dunham's shoe company of Brattleboro, Vermont. Dunham was his company's first full campaign. To come up with something new, Doyle detached himself from the rest of the community and his previous work.

"A lot of companies are looking for what is a viable idea," Doyle explains. "So they look at each other's work, rather than outside." To avoid being formulaic, Doyle believed it necessary to detach himself. Advertising formats go through cycles in which one campaign imitates another. Doyle looks to the contemporary art world



for new, original ideas because new art is more isolated, less mainstream.

"These new artists are thinking more about space, how to define space differently," Doyle says. He also looks at books that have nothing to do with advertising. "Many agencies try to align themselves with the culture by trying to be hip," Doyle says. "But people are sophisticated. They are looking for new ideas, not reflections."

Doyle's approach seems to be working. In 1992, at the Hatch Awards for Creative Excellence (the local advertising industry's equivalent of the Academy Awards), the Doyle Advertising & Design

close range from 1946-1963. The judges called the poster "powerful and direct."

Though Doyle was pleased to have won Best of Show two years in a row, he explains that the efforts became very personal for both him and the copywriter who worked on the ads. The father of Doyle's wife Sherrie ('80) was submitted to the atomic testing, and has had problems as a result. "When you're creating," Doyle says, "You aren't thinking about who it's going to impress. You're just thinking about what would be the best communication to reach your audience." And reach its audience it did. The campaign had an impact with congressmen and hit just prior to

essential. "If you were aware of everything you go through during those first three years, you would never do it." Though he describes having his own company as a "daily sobering experience," now Doyle wouldn't have it any other way. "You're not just working for yourself," Doyle says, "but for your clients. The achievements are highly rewarding." Doyle's other current clients include AKVA spring water from Iceland, Saucony footwear, MacTemps, and Amnesty International.

"I love the Amnesty campaign," Doyle says, "because it utilizes the company's strengths and creativity, and gives us a chance to make a worthwhile contribution." Amnesty presented a special challenge to Doyle, because much of Amnesty's previous advertising focused on atrocities, which was difficult imagery to look at and made people feel powerless. Doyle wanted to do a campaign that gave a sense of hope. "We decided to focus on hands," Doyle says.

The campaign includes the work of 50 photographers around the world who are photographing images of prisoners of political conscience, focusing on their hands. The copy below the photographs describes the prisoner depicted. All of the ads emphasize that though the prisoners' hands are tied, ours are not. We are free to write to the countries involved and to help. There will be a book based on the Amnesty International campaign, and an exhibit in New York in 1995.

The Gersin Award was presented to John Doyle at MassArt in the end of March. Doyle gave a talk about his work and exhibited some of it in the Trustees Room. "It was a fun night," Doyle said, "It's nice to be recognized by your peers."

Group won Best of Show for their Dunham work boots campaign. The campaign featured work boots worn by men who never eat sushi or sit through a shareholder's meeting. In an article in *The Boston Globe*, executive director of The Advertising Club of Greater Boston, Elizabeth Cook, called the Dunham work boots ad, "Breakthrough advertising. It catches your attention." The *Globe* also reported that the campaign boosted sales of the work boots by 60%.

At the Hatch Awards in 1993, Doyle Advertising & Design Group won Best of Show again, this time for a public service poster for the National Association of Atomic Veterans. The poster featured a large photograph of an atomic mushroom cloud and the headline, "In 1951, ensign Charles Anderson took part in a nuclear test. Yesterday, he saw the results." The ad called attention to the United States government's atmospheric test program in which 250,000 US servicemen were ordered to observe thermonuclear test explosions at

the new information about nuclear and radiation testing.

Doyle Advertising & Design Group, which began with only four people and now employs seventeen, has won numerous other awards, including: 1992 Art Directors, 1991 Kelly finalist (recognizing the country's top 25 print campaigns), and 7 Clios.

Though Doyle's list of awards is impressive, he finds other rewards in having his own company to be equally satisfying. "When you start your own company," Doyle says, "you do it with a fair amount of naiveté and infatuation with the idea of having your own company."

Doyle believes that naiveté to be

CHARLES BRODY
ATOMIC BLAST
YARDS AWAY.
STILL FEELING
THE STOCKWAVE.

Despite overwhelming evidence to the contrary, officials acknowledge no connection whatsoever between the South Pacific and Nevada nuclear weapons testing program and the horrifying side effects thousands of veterans now suffer. As a result, they have consistently been refused the same benefits which countless thousands of disabled veterans have relied upon for decades. This, despite years of political struggle, personal tragedy and an overwhelming groundswell of medical opinion that contradicts our government's position.



With your help, with your support, we can continue to press for official recognition of atomic veterans and the benefits they, too, deserve. Help us continue to get the word out to our senators and representatives. Help us make them understand the horrible miscarriage of justice that has happened here.

If you're a surviving relative of a deceased atomic veteran, you can help provide us with the evidence we need to make our case with Congress by mailing us a copy of the death certificate, as well as where and when your loved one was exposed

if you are a veteran who participated in the United States atmospheric program, we urge you to join with us. Please write: The National Association of Atomic Veterans, P.O. Box 4424, Salem, MA 01970. We'll see that at an application form.

seeing a thermonuclear explosion on television leaves you speechless. Be thankful you didn't see one live and in person. You could have been left with something a whole lot worse.



NATIONAL ASSO

ATOMIC VETERANS

News and Notes

We welcome your News & Notes items at any time! All submissions are subject to editing and are used as space allows with preference to first-time submissions. For dated items, please be aware of the deadline notice given elsewhere in this issue. Photographs are encouraged, with black and white prints or line art no larger than 5" x 7" preferred. Please indicate your class year on all materials sent. *Submissions will be kept by the Alumni Association unless a SASE is enclosed.* Send your items to: News & Notes, Alumni Office, Massachusetts College of Art, 621 Huntington Avenue, Boston MA 02115.

- '50
Paul Hatgil has recently published *Contemporary Encaustic Painting*, the result of twelve years of research and work on this ancient technique.
- '58
Truman Egleston exhibited work at the Five Points Gallery in East Chatham, NY in April.
- '71
Jim Fitts (GD) has been Senior Vice-President of Milici Valenti Gabriel DDB Needham for two years and has positioned it as the top creative advertising agency in Hawaii, winning numerous top honors in their field. For the second year in a row the agency won more Peles (the local AAF awards) than any other agency in the state. The honors include Best of Show for an advertisement for Direct Marketing Managers as well as print and television honors for Hawaii Visitors Bureau and Ihilani Resort and Spa.
- '74
Linda Lichtman (Paint) was Guest Curator of *The Glass Canvas* exhibit which was shown at the Canadian Clay & Glass Gallery in Ontario from April through May. The exhibit — which originated at the The Society of Arts and Crafts in Boston — features 33 artists working in glass from around the world. Linda (whose work also appeared in the exhibit) also is showing work as part of *Transparency Transformed* at The Art Complex Museum in Duxbury, MA through July 10.
- '75
Bob Dane (Cer) recently showed cast and blown glass sculpture at the Miller Gallery in NYC.
- '76
Sharon Wilson (III) is teaching in Bermuda and was featured in *Bermuda* magazine which included several of her pastel paintings.
- Robert Booth** (Sculp), a "missing" alum for many years, has been found and writes: *"I have always thought alumni reminiscences would be a great thing to include along with the news. It would help keep the past connected to the present ...I was a graduate of*



- the sculpture program in 1976. While there I staked out my claim for studio space on what had once been an outdoor deck on the back of the Huntington Avenue building. Someone before me had closed it in but it was rough with no heat. To solve this, another student (Mitchell Sidd) and I fabricated a woodstove out of an old 35 gallon metal can and punched a hole for the chimney. I remember scavenging the streets for old wood to burn and keeping an eye on the school dumpster for any reasonably combustible material. It never got the space very warm but at least our hands didn't stick to the steel we used. In looking back I chuckle at the thought of smoke belching out of this shack on the back of the college building, right next to the hospital. Lousy wood and lots of smoke.*
- During one of my last summers there I was George Greenamyer's assistant for his first public commission. It was a large wall relief for the M.B.T.A. Essex St. Station. I remember it as an exciting time of hard work and adventure. Most importantly it played a major role in convincing me that not only did I want to pursue art as a career, but that it might be possible.*
- In the fall of 1976 I enrolled in graduate school in sculpture at Syracuse University. Another MassArt student was already there and the school thought highly of the level of professionalism MassArt fostered in its students. I graduated with my MFA in the spring of 1978, only vaguely interested in the notion of teaching as an employment option. I accepted a one year sabbatical replacement position at the State University of New York at Fredonia, thinking that I could try it without making a long term commitment. That single year turned into two as the woman I replaced asked for an additional year off. Well, she never came back and I'm still here. A tenured full professor now, I have been chair of this department for six years and continue to run the sculpture program.*
- In spite of my teaching and administrative responsibilities I have remained active as a practicing artist. I look forward now to an upcoming sabbatical (fall 1994) and a concentrated period of time in the studio..."*
- '77
Dawn Southworth (Fibers) exhibited her work in solo shows at two separate galleries over April and May. *Emblem, Symbol, Type & Token* was presented at the Clark Gallery in Lincoln, MA while Calvin-Morris Inc. featured her art in New York City.
- Ellen Kozak** exhibited recent paintings at the Carolyn J. Roy Gallery in New York.
- Mitzie (Jokich) Felth** "...has been living in Houston for the past four years with my husband John — a resident actor at the Alley Theatre — and our son Alex, age 6, who makes gargoyles for the castle in his classroom's pretend center, and is an actor, of course. I am currently a teaching artist for the Texas Institute for the Arts in Education and secretary on their advisory board. My own works (currently mixed media collages and assemblages, socio-political themes) were recently in a group show in Galveston, TX. My latest project is pursuing the "Time Machine," an imaginary device to teach children art history and media exploration. It was developed as an art history practicum while at MassArt...I hope to make it into a series of activity books for children, or possibly computer games. Memories of MassArt, most particularly of the Art History faculty are always thought of with great fondness and respect. My years there were more a great education: they were years of great encouragement, support and friendships."

- '78
Frances Grandinetti (Cer) was featured with photo in the May issue of *Boston* magazine as part of the story "South End Explorer." She's the pastry chef at the Claremont Café and the editor of "News & Notes" (though she didn't write this one).
- '79
Linda (Speare) Zahavi works as an art therapist with youth and families in a private practice in Portland, OR.
- Jim Coughlin** was featured in *The Boston Sunday Globe* as a recent recipient of the *Terrific Teacher Making a Difference* award by the Calesa Foundation of Aspen.
- '81
Jessica Ferguson has received funding for pinhole photography from Art Matters, Inc. of New York and the Museum School in Boston.
- '82
Cindy (Kestenber) Kaplan (Photo) received the Best of Show award at the members exhibition of the Fuller Art Museum. She will be having a show of her drawings there in June.
- Susan Champeny** is a design editor for *Network World*, a computer newspaper. She will have a show of watercolors at Worcester Polytechnic Institute's Gordon Library in December.
- Gretchen Ewert** showed sculpture and drawing at the Fenix Gallery in Taos, NM during February and March.
- '84
Jack Pierson showed his work at the Fine Arts Work Center in Provincetown as one of the Visual Arts Fellows in the Hudson D. Walker Gallery.
- Karen Curtin** has been accepted for graduate studies at Antioch New England Graduate School in Keene, NH.
- Jennifer (Seamans) Johnson** (Paint) runs her own jewelry business called Special Effects Jewelry from Quincy, MA.



Clockwise from bottom left: Diana Edstrom, *Planes*, acrylic on lameron, 16 panels 16" x 18" each, 1992; Robert Dane, *Bittersweet*, cast, blown, optical glass, 32" x 17" x 9"; inset, center: Robert Booth, *Knut*, polyester resin filler and wax, 21" x 14" x 13", 1993.



Toni Harriman (Sculpt) is an assistant teacher at Gateway Crafts in Brookline.

Jennifer Byrne (Photo) is living in Italy as an assistant to an advertising photographer and studying at the European Institute of Design. She is included in a group show touring Europe and coming to Boston at the Ashua-Irving Gallery and the Corcoran in Washington, DC.

Debra (Arnold) Codd received the Award for Art on Paper at the New Hampshire Art Association's 47th exhibit at Currier Gallery in Manchester.

'93

Michael Mastranardi (MFA/FA3D) exhibited in the *Edges* show at Dedicated Space in Brooklyn.

Misugi Forssen (Photo) has been selected as a 1994 Fellow of the American Photography Institute of New York University.

Group Showings

The *New England/New Talent* show at the Fitchburg Art Museum included MassArt alums **Adria Arch** ('85), **Harry Brock** ('77), **Sam Earle** ('84), **Catherine Kehoe** ('89), **Shelley Reed** ('84), **Necce Regis** ('81), and **Marilu Swett** ('81).

Four alumni/æ were awarded Regional Fellowships in the Visual Arts in Painting by the New England Foundation for the Arts in April. **Diane Edstrom** ('65), **Nancy Aleo** ('79), **Emily Eveleth** ('87), and **Michael Hachey** ('71) each received \$5000 through NEFA from the National Endowment for the Arts.

In Memorium

Arthur Englund died in February at the Skilled Care Facility of Pilgrim Manor in Connecticut.

'25

Letterio Calapai died on his 91st birthday in Wilmette, IL. A well-known printmaker and instructor, Mr. Calapai was featured in a retrospective exhibit at the Boston Public Library in 1991.

'40

Constance (Tocher) Swan died in October after a lengthy battle with cancer.

'48

Robert W. Haydon died December 27, 1993 in London.

'50

James Moroney died after a long illness in San Antonio, TX.

Clockwise from top: **Eric Aho**, *Wide Field, Shadow*, oil 50" x 58", 1993; Graphic designers **Jacques Auger** ('77), **David Porter**, and **Marc English** ('86) at the AIGA retreat in Hilton Head, SC; **Gretchen Ewert**, *Cleopatra's Perfume Jar*, mixed media, 28" x 5.5" x 4"; **Dawn Southworth**, *The Sound*, mixed media, 21" x 58" x 4.5", 1994; inset, center: **Robert A. Booth**, *Mute Deduction*, aluminum, wood, mixed media, 44.5" x 11" x 11", 1993.



'85

Adria Arch was included in the *New Works on Paper* show at the Randall Beck Gallery during May.

Annie Silverman (Fiber) exhibited *Dreams Come Through My Hands*, a collection of her prints and objects at Tufts' Aidekman Arts Center in April.

Carol Struve (Paint) curated *Ideologies: 11 Women Artists*, which was presented at the University of Massachusetts at Amherst's Hampden Gallery in April. Carol's work was also included in the show, along with alumnae **Lynda Ray** ('87) and **Nancy Wood** ('86).

'86

Marc English (GD) is currently president of the Boston chapter of AIGA. He attended the AIGA board retreat in Hilton Head, SC earlier this year and met fellow alumni **Jacques Auger** ('68) [principal of Jacques Auger Design Associates in Miami] and **David Porter** ('64) [of the University of Florida in Jacksonville]. Scrawls Marc: "3 white, male designers...the old boy network lives on."

'87

Ruth Bernard teaches at Pennsylvania School of Art & Design. She recently exhibited paintings of Lancaster County at the Cultural Council.

Audrey Colby (SIM/MFA) is a doctoral candidate in the Dept. of Performance Art at Northwestern University. She was recently a visiting artist at the Art Institute of Chicago.

'88

Eric Aho (Print/GD) teaches at the Putney School in Vermont and will be exhibiting his paintings at the Hood Museum of Dartmouth College in July.

'89

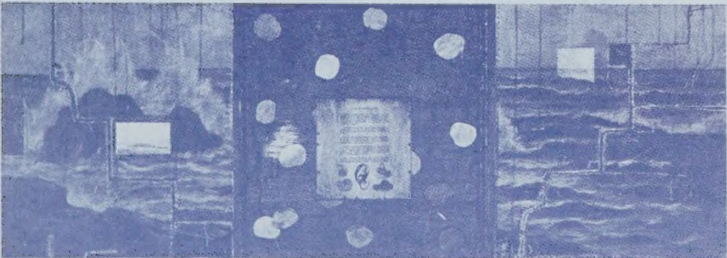
Josie Lawrence (Paint) received a certificate in Traditional Chinese Painting and Printmaking from the Guangzhou Academy of Fine Art in China. She had a solo show at the de Havilland Fine Art Gallery in Boston and won the Best of Show award at the North Rivers Arts Society juried members show.

'90

Large-format paintings by **Thomas Kidd** (2D) were featured in Cal Poly's University Union Galerie where he is an MFA candidate in painting fall '94.

'91

Porter Arneill (MFA/FA3D) is the Curator of Education at Laumeier Sculpture Park in St. Louis.



Wendy Bennet-Alder ('90)

Wendy Bennet-Alder died March 25, 1994 of AIDS. Wendy was involved with Planned Parenthood's Heart-to-Heart, an HIV prevention and Sexuality Education Program for adolescents. She was also instrumental in helping to start the Boston Living Center, and developed the Living Center's Art Studio. She was a member of the Fenway Community Health Center's Consumer Advisory board from 1992-1994, and she initiated Fenway's women's AIDS support group. Wendy has also been a speaker at the AIDS Action Speakers Bureau and was a guest speaker at the Harvard School of Public Health, and trained as many as 300 people in AIDS Action's Buddy program.

Wendy was also a graduate of Newbury College (A.A. in Fashion Design, 1986).

She has had shows at the ICA and at MassArt, and has donated woven hangings to the Fenway Community Health Center. She has also been involved in costume design and management for the American Repertory Theater and several local historical, modern and youth dance projects.

Larry Kessler of AIDS Action remembers Wendy Bennet-Alder as one of his first women with the HIV to publicly disclose her status. She immediately began to educate people all over Massachusetts as well as in Washington. "When in September 1991, Kimberly Bergalis was urging the Congress to order the testing of physicians and dentists, it was Wendy who helped convince them that such a law was unnecessary and counter-productive. Her basic common sense approach as a mother and grandmother came right through and turned the tide," said Kessler.

In Memory of Wendy Bennet-Alder

by Marilyn Pappas ('52), Professor of 3DFA/Fibers

Our memories of Wendy, a graduate of the Fibers concentration, are filled with a mixture of sadness for a life prematurely lost, and admiration for a courageous AIDS advocate. Wendy's life experiences had not always been easy, but she came to MassArt knowing that she was HIV positive, and determined to turn her life around. Her optimistic, upbeat attitude was an inspiration to her peers and faculty. Wendy openly shared her experiences with us, displaying a strength and maturity that understood our sadness, put us at ease, and enabled us all to work together in a positive way. Her ability to handle adversity made her an inspirational role model.

Determined to use her time to accomplish her aesthetic goals, Wendy worked very hard to develop and hone her skills and ideas. Having long been interested in costumes, garments and textile traditions, she blossomed as a fiber artist. She began to deal with gender and personal issues in her work, becoming more experimental as she pushed at the boundaries of traditional art forms. During her years at MassArt she also became an active, eloquent spokesperson for AIDS awareness.

After Wendy graduated, she continued to develop her artwork, even as her health deteriorated. She also devoted herself to educating others. Wendy was involved with Planned Parenthood's Heart-to-Heart, an HIV prevention and sexuality education program for adolescents. She was instrumental in helping to start the Boston Living Center and developing the Living Center's art studio. As a member of the Fenway Community Health Center's Consumer Advisory Board from 1992-94, she initiated the Fenway Women's AIDS support group. Wendy trained as many as 300 people in AIDS Action's Buddy Program and spoke to groups all over Massachusetts and in Washington.

We affectionately remember Wendy as a gifted artist, a devoted mother and grandmother, a warm-hearted friend, and an inspiration to all of us. An exhibition of her work and a special program in her honor are being planned at MassArt.



Alumni·æ Gallery

Shirley Zetcher/Fink ('89/'94)

MFA Thesis Exhibition

September 5-22

Reception: Wednesday, September 21, 5:00-7:00 pm

Featuring paintings of still-lifes, interiors, and landscapes emphasizing rich colors, energetic surfaces, and observed form.

Tower Building, 11th Floor

Hours: Weekdays 9:00-5:00 pm or by appointment.

The Art Store

is closed over the summer — thanks to everyone who displayed, visited, and purchased! Planning is underway for our third year and submissions of work in all media are welcome. More details will be forthcoming in the next issue of Perspectives, however, inquiries can be directed to Mary Gagliano at MassArt x233.



The April 15 Milestone

April 15, 1994 was a memorable day for the Massachusetts College of Art. It was a day of special and successful events unprecedented in the history of the institution.

First was a luncheon for honorary degree recipient Arne Glimcher ('60), hosted by Campaign Co-Chair Jim Champy at his office at CSC Index in Cambridge. We were fortunate to have in attendance many local figures in the arts and business —



Graham Gund, David Pokross, and Irving Rabb at the Glimcher luncheon

Graham Gund, Irving Rabb, David and Muriel Pokross, George Ellison, Stephanie Sonnabend, Bernice Frieze, Barbara Krakow — along with family (cousin Dr. Melvin Glimcher of Children's Hospital), friends, and members of the College community. Many thanks go to Jim for his contribution to the day and for an event well done.

The Honorary Degree Ceremony followed at the College after a tour of the MassArt campus. Presenting the degree were Trustee Chairperson Colleen McGee-Stanton and President William O'Neil. FA2D faculty member Dan Kelleher gave a warm introductory speech, noting Arnold Glimcher's achievements and "continued interest in his covering new forms for his own expression." Arne, in turn, responded with a genuinely touching acceptance speech recalling fond memories of the intimate Massachusetts College of Art he originally graduated from



Foundation Chair Tom Davis ('76) readies his bid on that special painting

Jim Champy, Arne Glimcher, Bill O'Neil, and Gene Ellison at the Glimcher luncheon



and stating how impressed he was by the College as it exists today. "I am overwhelmed by what I have seen today — the new facilities — the growth of this institution; I am truly impressed. This is not the same MassArt that I attended."

In the evening was the annual Benefit Art Auction, prefaced by the "kick-off" for The Campaign for MassArt and dedication of the Sandra & David Bakalar Gallery (formerly the Huntington Gallery). Tom Davis ('76), Chairman of the Foundation Board, made the official announcement and recognized the Honorary Chairs, David Bakalar and Arne Glimcher, along with Co-Chairs Eugene Ellison and James Champy.

To officially dedicate the gallery, Colleen McGee-Stanton then spoke graciously of the importance of the Bakalar's support and contribution to the College and of their ongoing commitment to the arts. Sandy and David Bakalar were present to receive a standing ovation for their most generous contribution to the Campaign and the College.

The fifth Benefit Art Auction included an audience of over 600 people. More than two hundred works of art by local, national and international artists were offered to a loyal and enthusiastic audience.

Familiar faces of art collectors such as Sandy and David Bakalar, Meredith Moses, Richard Marshall,



Auction attendee Jay Jakubowski studies some silent auction works

Robert Murchison, Lucille and Rick Spagnuolo, and Don and Jeanne Stanton were among the throngs of art lovers competing in the heavy bidding. Also on hand were local TV news celebrities Jorge Quiroga of



Auctioneer Karen Keane directs the bidding

WCVB, and Kasey Kaufman, weekend anchor for WBZ.

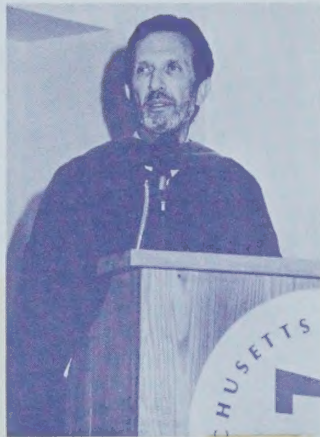
Karen Keane of Skinner Inc. broke MassArt auction records with bids not only reaching the estimated value of artworks, but in many cases exceeding the value. Abe Morell's photograph, *Book: Pieta by El Greco* — recently purchased by the Museum of Modern Art — doubled its estimated value. Peter Madden's ('91) work on paper went over its value. Two 20 x 24 Polaroids by William Wegman ('65) each sold for their list price of \$6500. All told, the auction raised a grand total of \$120,000.

The Foundation is grateful for the success of the auction and offers many thanks, first to the artists for their generous contributions of artworks. Special thanks to: Tom Davis ('76) of Tom Davis & Company for his outstanding design of the invitation and catalogue cover; the Auction Committee, Jeffrey Keough, Thomas A. Leavitt, Lauren McLean ('86), Barbara and Larry Sykes, Acquisitions Chair Mary Gagliano and Honorary Chair Pat Stavaridis.

Jorge Quiroga poses with his portrait



President O'Neil congratulates David and Sandra Bakalar



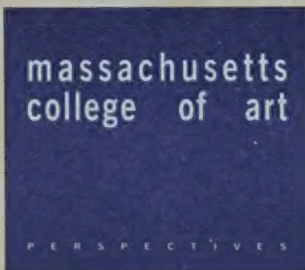
Arne Glimcher receives his honorary degree



DIFFERENCE IMPACT RESPONSE



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